

# THE CINEMATHEQUE

'78 Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.

Dohation \$2. Free coffee. For information call 586-8486.

THURSDAY, OCTOBER 19

## 24 FRAMES and Other Films

AL WONG IN PERSON

Al Wong is a well-known San Francisco filmmaker, video maker and activist for the arts. He has been accorded many one-man shows throughout America and Europe. He has organized various gallery shows in the Bay Area as it has been aim to take film out of the traditional "movie theater" format so as to encourage a kind of cross-fermentation with the other arts. Some quotes on his work: "I was very moved by your film." Terry Kemper, Whitney Museum American Art.

"Play with the malleability of time, impressive level of visual intelligence and control, beautiful and magical, memorable experiences." Standish Lawder. This evening's program will include: TWIN PEAKS (1977) 52 min. TWO PROJECTORS PROJECTING ON ONE CORNER (1977) 12 min. 24 F.P.S. (1977) 14 min. SCREEN, PROJECTOR & FILM (1978) 14 min.

FRIDAY, OCTOBER 20

## OPEN SCREENING

Bring Your Own

Last month's "premiere" open screening was a big success, but we neglected to provide a Super-8 projector. That was just as well, since film-makers showed up with two hours worth of films in 16 mm. This time there will be both Super-8 and 16 mm. projection facilities for the open screening, and as before, we will screen films on a first-come, first-shown basis. The price of admission is one film or one dollar, and the entire gate will be divided among the filmmakers at the conclusion of the show.

SUNDAY, OCTOBER 22

## Jon Rubin: New Films

JON RUBIN IN PERSON

Jon Rubin has had numerous one-man shows in the Bay-Area. He is perhaps best-known for his work in the photo-chemical alteration of the film image. For this evening's show we will concentrate on more personal subject matter: his new work plus older films not shown at his last show a year ago. Our program will include:

DeCARLOWL ORS (1968) 5 min.  
WHO FILM (1970) 3 min.  
MUSEUM PIECE (1975) 1 min.  
FRAGMENTS FROM A DELIQUESENCE (1976) 15 min.  
AT HOME AND AWAY...IN THE LATE SEVENTIES (1978) 40 min.  
"AT HOME AND AWAY..." is a real change from my work of the last few years. The images are literal and diastiric - they try to organize themselves inductively by pivoting on the transitional moment between contemplation and action. The film is episodic and may be a bit embarrassing. Most of it was shot in Super-8, then blown up to 16 mm. The sound comes and goes. Its meaning may depend on your feelings about baseball and being a spectator. I appear in the film so that the audience can see me during the film rather than before or after." - Jon Rubin, myself also

THURSDAY, OCTOBER 26

## The Personal Cinema of Gary Doberman

"Gary Doberman is probably the most uniquely personal filmmaker to come our way in recent years. His films are serious for sure and exhibit a courageous lyric voice which I find most lacking in nearly every corner of the young avant garde in America today. He is very rapidly becoming one of those filmmakers whose recent film is an event to be reckoned with." - C.V.  
This evening's program will include:

TREE (1973) 12 min. "You have managed, yes! a musically visual work of extraordinary delicacy and beauty; and yet beauty has NOT overwhelmed you. Repeated viewings increase the beseming strength of the film...I have very little, surely to like-it-to; and thus it made its own place in mind..." -- Stan Brakhage  
SILENT WINDOW THINKING (1973) 13 min.  
FISHERIES (1975) 6 min.  
SANDWOMAN'S MOON (1976) 6 min.  
THE OLD (1976) 4 min.  
DOMICILE (1977) 6 min. -The materials of this film are obviously personal, comfortably so. Nothing in that way distorted or untoward. But the choices of the artist are both crucial and defining, and there is evident attention to what he has called boundaries. One is also impressed that there is such confident articulation of resources particular to film, marked technical skill--without which nothing." --Robert Creeley

THE RHYME (1977) 5 min.  
THE MOIETIES (1978) 9 min. -"...one of the greatest love songs in the history of the film." --Stan Brakhage  
NIMBUS (1978) 8 min.  
THE MOTH-EYED MAN (1978) 9 min.



Ron Maiberg's MASADA MIGHT FALL AGAIN

FRIDAY, OCTOBER 27

## MASADA MIGHT FALL AGAIN!

A Personal View of Israel by Ron Maiberg

## Also: REDEMPTION

by David Wisniewitz

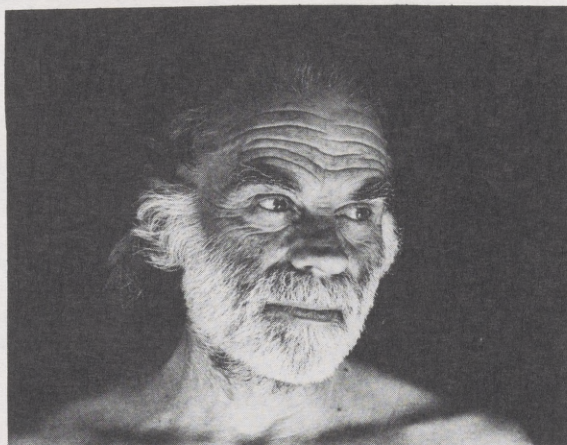
MASADA MIGHT FALL AGAIN (1978) 62 min. - Produced and directed by Ron Maiberg, edited by Simone Edery, cinematography by David Wisniewitz, sound by Claudia Finkle.

"This first film by Israeli filmmaker Ron Maiberg has caused much stir across the country since its completion last August. MASADA MIGHT FALL AGAIN is much more than a mere timely and astute criticism of the Mideast situation. It is the personal story of a man who grew up in Israel and who, for reasons which involve life, art, love and politics, has chosen to pursue a future in exile from his homeland in spite of his love for it.

"Where most political documentaries exhaust themselves even before the first viewing is completed, MASADA MIGHT FALL AGAIN keeps going. One cannot consider only the political view and ignore the personal or visual. They are all so intertwined as to be indistinguishable from each other. There is so much to this film that after the second viewing I am still looking forward to the next viewing because there are still elements in this patchwork quilt to be discovered.

"Probably the most valuable quality after its lyricism is its very great clarity. It is obvious from the outset that this man knows what he is talking about. So thorough are his observations and so deft is the editing as to leave no doubt with regard to this man's sincerity." - C.V.

REDEMPTION (1977) by David Wisniewitz - The celebration of Catholic Holy Easter Week in Taxco Mexico by a group known as "The Brotherhood of the Crucified Men" who evoke through self flagellation and mutilation, the pain and suffering of Jesus Christ. They choose to do penance for the salvation of their souls or in show of gratitude for God-granted favors.



James Broughton by Joel Singer

SUNDAY, OCTOBER 29

## Lenny Lipton: 3-D Super 8

Limited Seating—Two Showings: 8 & 9:30 p.m.

Anyone who has been part of the Bay Area independent film scene during the last 10 years can't help to have noticed the work of Lenny Lipton - among his twenty-five films are past Cinematheque favorites including THE LAST MARCH and FAR OUT, STAR ROUTE. In 1972 he wrote the definitive book on the medium - Independent Filmmaking, and then he began working in Super-8. His numerous Super-8 films, including CHILDREN OF THE GOLDEN WEST and THE STORY OF A MAN, again led to a major text - The Super-8 Book.

In 1976, Lenny began picking up the pieces of the 3-D craze that shook the U.S. in 1953. Methodically working through the literature on stereoscopic cinematography, he soon exhausted the resources of past 3-D filmmaking and began experimenting on his own, using Super-8 equipment to create some of the most sophisticated 3-D effects yet produced, and on the way, eliminating the eye-strain problems that killed off the original 3-D films of 25 years ago. Once again, Lenny has written a definitive work - his book on 3-D film making will be published by U.C. Press later this year. And as the final product, Lenny has made the first 3-D Super-8 films - to be featured on tonight's show - UNCLE BILL AND THE DREDGE DWELLERS (25 min.) and THROUGH MY WINDOW (20 min.) plus others.

UNCLE BILL AND THE DREDGE DWELLERS is a color 3-D documentary on Sausalito's "Dredgetown" houseboat community, last stronghold of the Marin County hippie community dating back to the late Sixties. "...Lipton uses the 3-D skillfully, never too far away for the 3-D to be present, yet never too close to destroy the range of depth. Particularly effective are the explorations of the limited yet open spaces in the town, under the piers in reflecting water, or in the houseboat of the old man, who reaches into the stereo window in a thrilling moment and offers us a peanut butter sandwich, cleverly bridging the barrier between image and spectator. Significantly, the only exaggerated, shaky, obviously hand-held shot is a first-person trip across the narrow board bridge that connects Dredgetown with the outside world. The shot leads the spectator into the community while at the same time conveying the tenuous relationship of the town to 'straight' society." -- Jonathan Kuntz, Reel 3-D News

THROUGH MY WINDOW is a work in progress based on the idea of the 3-D movie screen as a window on the world.

Special 3-D polarizing glasses for viewing the films will be provided at the door.



Roger Jacoby self portrait from Kunst Life

THURSDAY, NOVEMBER 2

## KUNST LIFE Plus Work-in-Progress

ROGER JACOBY IN PERSON

It is with great pleasure that we present the West Coast premiere of Roger Jacoby's major opus starring Warhol superstar Ondine. This film was over two years in the making and was finally completed last year with a grant from the National Endowment for the Arts. Writing of his films for the Museum of Modern Art Department of Film, Carmen Vigil has said, "Jacoby's films may be most properly described as dramatic narratives, since they contain images of human beings (however augmented or obscured by Jacoby's distinct photo-chemical treatment) who more or less speak lines of dialogue... (but) drama isn't the main object of his presentation, rather a component in Jacoby's total formal approach to film.

"There is the film grain. The sometimes lovely and sometimes not beautiful but nearly always exquisite collisions of light and shadow upon the screen which seduce us and take us into a whole new world. And may as likely cause one to squirm in one's seat. With a quickness of breath and a dryness of the throat, one is apt to say, 'What is that!' as if peering into some exotic fog, not sure if one may trust his own eyes.

"Because in ordinary narrative the viewer is necessarily focused upon the progression of the drama, all other portions of the sound and image tracks function as mood and background accompaniments to plot and character development. However, with Jacoby's films, one is obliged to take in the whole screen, while there is constant tension between sound and image, between the verbal information and the ever-shifting grain patterns. With the preceding in mind, I think that the films of Jacoby are among the strongest in what might be called a post-structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photochemical (one might say alchemical) augmentation of the photographed image."

SUNDAY, NOVEMBER 5

## New Films by Stan Brakhage

Bay Area Premieres

This program includes the two most recent films from Brakhage's SINCERITY cycle, which he considers to be his autobiography, plus the earlier CENTURIES OF JUNE by Joseph Cornell, which Brakhage filmed. The program will include: CENTURIES OF JUNE (1955-1967) 1 min. - "This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment... he suggested we spend the afternoon preserving 'the world of this house,' its environs."

SINCERITY: REEL 3 (1978) 35 min. - "In the autobiographical tradition of earlier Sincerities, this film takes up the light-threads of our living 14 years ago when the Brakhage family found Home and settled!," like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology; thus, along lines-of-thought of growing and shifting physicality, events seem to be occurring simultaneously... and the memory of such a time is prompted and sustained by details of living usually overlooked or taken-for-granted...."

DUPLICITY (1978) 23 min. - "A friend of many year's acquaintance showed me the duplicity of myself. And midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblence of sincerity. Then a dream informed me that "Sincerity IV", which I had just completed, was such a semblence. The dream, ended with the word "Duplicity" scratched white across the closed eyelids...."

THURSDAY, NOVEMBER 9

## Human Folly and Divine Madness

A Night of Poetry with James Broughton  
Celebrating Life, Love and Lunacy

"Each year the muse of light inscribes yet another line in the poem she is writing in the face of James Broughton. Some of the more memorable lines from the past are etched a little deeper as the poet of joys continues to thrive and to commit ecstasies upon the earth. I never tire of reading that poem, in fact it continues inspire as no other poem has been able to do." - C.V.

For his annual birthday visit to the Cinematheque, this year on his 65th, James Broughton plans to reverse his usual procedure of showing many films and then having time to read only one poem. He is preparing instead a special poetry performance for this occasion, featuring the premieres of several new works. These will be enlivened at intervals by the showing of a selected group of films, including surprises and revivals. Over all the evening will most resemble an illustrated poetry reading in the form of a performance piece.

Broughton is fresh from summer tributes: featured on opening night of the Mill Valley Film Festival, and at a three day event in Toronto sponsored by the Living Tao Foundation and the International Society for the Promotion of Insanity.

His book on film, SEEING THE LIGHT, has just gone into a second printing, and his collected poems, A LONG UNDESSING, has just been reissued in paperback.

SUNDAY, NOVEMBER 10

## OPEN SCREENING

Bring Your Own

The price of admission is one film or one dollar. Come and be the first person on your block to see the latest works by the Bay Area's greatest living filmmakers, plus some special surprises, too.

SUNDAY, NOVEMBER 12

## The Films of David Gerstein

DAVID GERSTEIN IN PERSON

"The cinema of David Gerstein is primarily a cinema of intelligence, an intelligence arrived at by substantial hard work which shows especially in the recent films where his sense of editing and severe sound-image relationships are so pronounced. But all that hard work would be to no avail were it not for his innate ability to expose film with a great deal of sensitivity to his subject, as well as his sense of time which enables him to capture in-camera sequences of shots which I am sure will become his hallmark. Also, he never settles for the easy solution in terms of a pre-conceived structure so the over-all form of each film is attained after much struggle and perspiration.

"There is also a political sense which is most prominent in ALTERNATIONS OF PERSPECTION where harsh mechanical sounds combine with mundane imagery (highways, buildings, autos, etc.) to create a jolting experience. For he is not interested in soothing pleasures. These are the sounds and images of our culture which he throws back upon us forcing us into an even more intense confrontation with his subject which after all is the medium of film itself." - C.V.

This evening's program will include:  
POSTCARD (1977) 3 min.  
AS THE SUN GOES DOWN, A HOLE APPEARS IN THE SKY (1976) 11 min.  
BURNT OFFERING (1977) 8 min.  
MOVING SPACES (1976) 16 min.  
ZOOLOGICAL ABSTRACTS (1978) 6 min.  
ALTERNATIONS OF PERSPECTION (1977) 22 min.

THURSDAY, NOVEMBER 16

## DIVIDED LOYALTIES

WARREN SONBERT IN PERSON

Also: RUDE AWAKENING

It is always a distinct pleasure to view a new film by an established filmmaker, and when that filmmaker is one who works as slowly and carefully as Warren Sonbert does the pleasure becomes a true artistic event. With Warren Sonbert, whose youthful experiments are now behind him, what we see is an emerging maturity which takes the form of an extremely clear and incisive world-view. In this respect DIVIDED LOYALTIES is the freshest and most intriguing view of what might be called the human dilemma we have had from an American filmmaker for quite some time.

Of his earlier, RUDE AWAKENING, John Maturri, writing in Ideofacts, has said, "RUDE AWAKENING... is a film of accretion, not only of individual images but, more than that, of the interconnections between those images. In it seemingly disconnected shots incessantly follow one another, often separated by lengths of leader, and the viewer is implicitly called to establish, for himself, the interrelationships which exist between them.

"As one views the film, an awakening occurs each time a link between images is grasped, each time a section of the puzzle is solved. In my experience of it, these are just preliminaries to the final awakening illumination, which the film provides. As the accretion of images and association builds it becomes impossible to continue the process of problem solving, to consciously connect the shots. In the end, the mind, baffled by the film's complexity, must simply give into it as one would give into a world. At the start, the pleasure derived from this film is the cerebral one of puzzle solving but, after this becomes impossible, after one simply gives into it, one directly comes to experience the film as a unified system of mutual resonances. It is the experience of this mutual vibration, of the underlying system of the film, which I take to be the 'rude awakening' of the title."

SUNDAY, NOVEMBER 26

## Kurt Kren: New and Confiscated Films

KURT KREN IN PERSON

After two decades of obscurity in this country, the final emergence of Viennese filmmaker Kurt Kren, was one of the highlights of last year's programming. The only unfortunate aspect of his last visit was that he was not able to present one reel of his films which was confiscated by the German government because one of the films was deemed obscene. However, after nearly a year in captivity, that reel has been returned intact to its owner and will be shown on this program along with three films recently completed here in America. Of the films last shown here Noel Carroll writing in the Soho Weekly News has stated: "The flash-panning in UNDERGROUND EXPLOSION (69) and the multiple superimposition in RISCHART (78) seem to me to be strictly analogous to the quest for the eternal present in the mythopoetic tradition of the new American Cinema. In AN W&B (76), we see a park at different focal lengths with a negative superimposed over it. The visual obscurity functions expressively, triggering an unsettling and indeterminate sense of mystery. In KEINE DONAU (77), views of rooftops at different times are superimposed in a way that constantly evokes the all-too-human astonishment at the fact that time passes. The argument is afoot that Kren is a structural filmmaker. But for me, he seems more concerned with poetic imagery that meditates on the limitations of human life."

THURSDAY, NOVEMBER 30

## THE SALIVATION OF PROFESSOR BIZARROV

& Other New Films by Herbert Jean De Grasse

Yes, the world's most lovable maniac is back with three brand new films and two old ones. We think this will be Herb's best show yet. Our program will include the following films:

FILM WATCHERS (1974) 5 min. -de Grasse's tirade at an audience he'd rather not have. (Remember if you feel insulted those insults are for you.)

OCTOPOTAMUS (1978) -de Grasse lectures on the Octopotamus, a hybrid between a Hippotamus, a Rhinocerus and an Octopus.

CLEANLINESS (1978) 7 min. -Little Sunshine lectures on cleanliness, and then to illustrate her point takes a shower. While in the shower she gets eaten whole by a hideous monster known only as "the Glump" who subsequently states that he likes to eat clean people because they taste good.

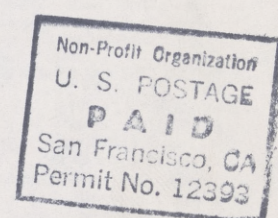
TWO FILMS I NEVER MADE (1973) 3 min. -A very good minimal film. Two films so endearing, you'll wonder why Herb never made them.

THE SALIVATION OF PROFESSOR BIZARROV (1978) 80 min. -Professor Bizarrov the insidious psycho-technological-manipulator sets out to conquer the world by means of psycho-technological-manipulation (mindfucking). He tries to buy off a guru and instead gets psycho-technologically manipulated into becoming Guru Brahmacharaya's humble disciple. Meanwhile he continually dreams of a sexy temptress who seduces him and then throws a pie in his face. He tries to conjure up the devil and gets somebody else (guess who). From then on things get continually worse until he is finally saved from his salivation.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation for Art in Cinema/339 Head St./San Francisco, CA 94132



Foundation for Art in Cinema  
1365 San Anselmo Avenue  
San Anselmo, CA 94960



Michael Wallin  
55 Ford Street  
San Francisco, CA 94114